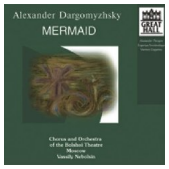
Alexander Dargomyzhsky – Mermaid (Rusalka) [1948]



00. Overture 01. Act I. Miller – aria 02. Natasha Miller Prince – terzetto 03. Peasants – chorus 04. Prince Natasha – duet 05. Miller Natasha – duet 06. Finale 07. Act II. Chorus 08. Princess and Prine – aria – duet 09. Recitative and Wedding – chorus 10. Slavonic dance 11. Gypsy dance 12. Finale 13. Act III. Princess – prelude and aria 14. Olga - song 15. Chorus of Mermaids 16. Prince – cavatina 17. Prince Miller – duet 18. Act IV. Mermaids dances 19. Mermaid – aria 20. Finale The miller Alexander Pirogov Natasha / his daughter, later Mermaid Evgeniya Smolenskaya Prince / lover of Natasha Vitaly Kilchevsky Prince fiance / later Princess Varvara Gagarina Olga / princess friend Natalia Sokolova The Angel Elena Gribova Huntsman Mikhail Skazin Little mermaid / Natasha's daughter Nina Hagenberger Matchmaker Ivan Skobtsov Chorus And Orchestra of the Bolshoi Theater, Moscow Vassily Nebolsin - conductor Recorded in Moscow 1948

Alexander Dargomyzhsky entered the history of Russian music as one of the founders of realistic art. His operas are distinguished with the finesse with which he personified human characters. His songs are an evidence of the artist' power of observation and skillful psychological analysis. The ideological and esthetic principles of the "great teacher of musical truth," as Modest Mussorgsky called Dargomyzhsky, played a great role in the development of Russain music art.

Dargomyzhsky's realistic aspirations found their mature expression in his chamber vocal works of the second half of the 1840's and early 1850's, especially in his opera Rusalka (1855), which takes the central place in the composer's legacy. Rusalka was the first Russian opera based on a psychologically acute domestic drama.

Dargomyzhsky had a plot of Rusalka inspired by Pushkin's poem in the late 1840's. The first

music sketches date back from 1848. In the spring of 1855, the opera was completed. A year later, on May 4 (16), 1865, it was premiered in St. Petersburg on the stage of the Mariinsky Theatre.

The leading music critics represented by Alexander Serov and César Cui welcomed the opera, but it was generally recognized in 1865. When the opera was re-staged in St. Petersburg, it was given an enthusiastic welcome by the new audience – democratically oriented intellectuals. Dargomyzhsky had left most of Pushkin's text untouched. --- music.douban.com

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